## **Professor Emily Anderson**

**402J Taper Hall, x03744**

**email:** **ehanders@usc.edu**

**OH: Wednesdays 2-3pm (or by appt.)**

**Fall 2017**

**ENGL 465—**32737R

**M/W/F 1-1:50pm**

**THH 203**

## **ENGL 465: The Foundations of the Novel**

In this course, we will study the development of a now-beloved genre of literature: the novel. Focusing on its emergence in eighteenth-century England, we will look at, among other things, how and why the novel’s subject matter shifted from fantastic tales (featuring knights and dragons) to realistic ones (featuring everyday people whom readers could conceivably encounter in their everyday lives); how the seduction stories of the beginning of the century evolved into moralistic ones depicting proper conduct; and how both metafictional novels such as *Tristram Shandy* and gothic “ghost” stories such as *The Castle of Otranto* motivated readers to question what was real. Readings will range from Aphra Behn’s *Oroonoko* and Daniel Defoe’s *Robinson Crusoe* to Jane Austen’s *Northanger Abbey*. We will end the course by looking at how a twentieth-century author, J.M. Coeztee, appropriates and analyzes these same questions in his novel *Foe.* Goals for the class include developing a familiarity with the emergence of now-standard novelistic conventions; learning how to read and retain detail from large amounts of text; and developing skills in argument and analysis through focused readings of select passages and the assessment of other literary critics’ argumentative techniques.

**\*\*Please note: This is a class on novels; these novels are long. There is a lot of reading!\*\***

**Required Texts**: Please buy these specific editions:

Aphra Behn, *Oroonoko* (Norton)

Daniel Defoe, *Robinson Crusoe* (Norton)

Eliza Haywood, *Fantomina and Other Works* (Broadview)

Samuel Richardson, *Pamela* (Oxford)

Charlotte Lennox, *The Female Quixote* (Oxford)

Horace Walpole, *The Castle of Otranto* (Penguin)

Jane Austen, *Northanger Abbey* (Norton)

J.M. Coetzee, *Foe* (Penguin)

Additional reading materials, marked by an \*, will be available in the HANDOUTS folder on blackboard.

**COURSE REQUIREMENTS**

**Attendance Policy / Plagiarism**

Effective discussion depends upon your presence in class. More than three absences will result in you being penalized a half-a-letter grade. More than seven absences can result in you failing the course. Plagiarism of any kind can also result in a failing grade for the assignment or, in certain cases, the entire course.

\*\*\*\*You are also required to attend at least one “getting to know you” session in my office hours during the first four weeks of class.\*\*\*\*

In addition to these requirements, you will complete:

**Reading Quizzes—20%**

Five short quizzes, worth 20 pts each, on primary sources and secondary works. Administered on days noted in class. (I will give six quizzes; you may indicate one that you want to skip or drop.)

**Papers—30%**

You will do three short papers, 500-750 words, due on the dates indicated below. In these papers, you will do a close analysis of one isolated passage of text (we will discuss the assignment more in class). All papers are due on Fridays. Please provide a word count at the end of the assignment.

**Novel Parodies or Adaptations—10%**

Inspired by our readings of *Shamela* and looking ahead to our discussion of *Northanger Abbey* and *Foe*, students will select one text from our reading thus far and write a short, 2 page, creative parody or adaptation of an eighteenth-century novel, inspired by that novel’s plot, main characters, and / or style. Include a paragraph analysis of your adaptation.

**Presentations + Final Paper—40%**

Your final assignment will be a comprehensive final paper, 8-10 pages in length, addressing one question you want to answer about the novel as a genre with respect to three different texts. It can build on ideas you’ve started to develop in your short papers and in the reading quizzes. You’ll be doing short presentations on your proposed topics during the final week of class. I’ll be providing more information as the semester progresses.

## **Schedule of Assignments**

**Unit 1: Travel Writing / Realism / Individualism**

8/21 Introduction—Why read? Why read novels?

8/23 Catherine Gallagher, “The Rise of Fictionality,” pp. 336-349.\*

“The Novel’s Relationship to Fact, Fiction, and Truth”\*; optional: “The Novel’s Definition…”, from *Novel Definitions* (NY: Broadview, 2009), 77-98.\*

8/25 Ian Watt, “Realism and the Novel Form,” *The Rise of the Novel* (Berkeley: University of California Press, 1957), 9-34\*; **READING QUIZ (sample)**

**Week 2**

8/28 Aphra Behn, *Oroonoko,* 1-34 (middle of page)

8/30 Aphra Behn, *Oroonoko,* 34-65 (complete)

9/1 Ian Watt, “The Reading Public and the Rise of the Novel,” *The Rise of the Novel* (Berkeley: University of California Press, 1957), 36-61\*; **READING QUIZ**

**Week 3**

9/4 NO CLASS; MLK day

9/6 Daniel Defoe, *Robinson Crusoe* (1-52)

9/8 **NO CLASS;** Jonathan Frazen, “Farther Away,” *The New Yorker*, April 18, 2011\*; <http://www.newyorker.com/magazine/2011/04/18/farther-away-jonathan-franzen>

**PAPER A—DUE TO ME BY EMAIL BY 1pm**

**Week 4**

9/11 Robinson Crusoe, 52-112

9/13 *Robinson Crusoe* (112-220)

9/15Ian Watt, “Individualism and the Novel,” *The Rise of the Novel* (Berkeley: University of California Press, 1957), 60-92\*; **READING QUIZ**

**UNIT 2: Seduction Fiction, Domestic Fiction**

**Week 5**

9/18 *Fantomina*

9/20 *Pamela* (1-59)

9/22 William Warner, “The Elevation of the Novel in England,” *ELH* 59.3 (1992): 577-596\*; **READING QUIZ**

**Week 6**

9/25 *Pamela* (60-178)

9/27 *Pamela* (178-219); **in class writing workshop**

9/29 Nancy Armstrong, “Strategies of Self-Production: *Pamela*,” *Desire and Domestic Fiction* (NY: Oxford, 1987), 108-134\*; **READING QUIZ**

**Week 7**

10/2 *Pamela* (221-378)

10/4 *Pamela* (378-438, 476-487, 500-503)

10/6Jessica Leiman, “‘Booby’s Fruitless Operations’: The Crisis of Male Authority in Richardson’s *Pamela*,” *Eighteenth-Century Fiction* 22.2 (Winter 2009): 223-48\*; **READING QUIZ**

**Week 8**

10/9 Henry Fielding, *Shamela;*\*excerpt from *Don Quixote*;\* start reading *Female Quixote*

10/11 Charlotte Lennox, *Female Quixote* (1-107)

10/13 **NO CLASS**; **PAPER B: Due to me by email by 1pm [keep reading!!]**

**Week 9**

10/16 *Female Quixote* (108-254)

10/18 *Female Quixote* (255-368)

10/20*Female Quixote* (368-383); **NOVEL PARODIES, share in class**

**UNIT 3: Metafictions, Gothic Fictions, Parody**

**Week 10**

10/23 *Tristram Shandy,* Vols. 1&2, excerpts\*

10/25 *Tristram,* Vols. 3&4, excerpts\*

10/27 Review *Tristram* excerpts; FILM CLIPS in class**; READING QUIZ**

**Week 11**

10/30 *Otranto,* Preface,Chapters 1-3

11/1 *Otranto,* Chapters 4-5

11/3  **NO CLASS**

**Week 12**

11/6 *Northanger Abbey*, Volume 1

11/8 *Northanger Abbey*, Volume 2

11/10 Marilyn Butler, “The Juvenilia and *Northanger Abbey*,” *Jane Austen and the War of Ideas* (Oxford: Clarendon Press, 1989); Claudia Johnson, “Juvenilia and *Northanger Abbey*: The Authority of Men and Books,” *Jane Austen: Women, Politics, and the Novel* (Chicago: University of Chicago Press, 1988); **CLASS DEBATE**

**Week 13**

11/13 *Foe,* Section I-II

11/15 *Foe*, Sections III **[[writing workshop]]**

11/17J.M. Coetzee, “He and His Man,” <http://www.nobelprize.org/nobel_prizes/literature/laureates/2003/coetzee-lecture-e.html>; **PAPER C [share in class]**

**Week 14**

11/20 *Foe,* Section IV; recap

 **THANKSGIVING BREAK**

**Week 15**

11/27 Presentations

11/29 Presentations

12/1 Presentations

**FINAL PAPER DUE by 1pm on December 13**

**by email (****ehanders@usc.edu)****,**

**(I will happily accept papers before this date)**

**Statement on Academic Conduct and Support Systems**

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” https://policy.usc.edu/scampus-part-b/.  Other forms of academic dishonesty are equally unacceptable.  See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. https://engemannshc.usc.edu/counseling/

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. http://www.suicidepreventionlifeline.org

Relationship & Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. https://engemannshc.usc.edu/rsvp/

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: http://sarc.usc.edu/

Office of Equity and Diversity (OED)/Title IX compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. https://equity.usc.edu/

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. https://studentaffairs.usc.edu/bias-assessment-response-support/

Student Support & Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. https://studentaffairs.usc.edu/ssa/

Diversity at USC – https://diversity.usc.edu/

Tabs for Events, Programs and Training, Task Force (including representatives for each school), Chronology, Participate, Resources for Students